

A
Concise Introduction to the
ART
of Playing the
VIOLONCELLO,
Including
A Short and Easy
TREATISE ON MUSIC,
to which is added
THIRTY
PROGRESSIVE LESSONS,

by
Joseph Reinagle

Professor of the Violoncello,

OXFORD.

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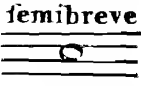



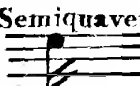
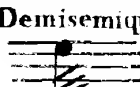
LONDON Printed by Goulding, Thipps & Dalmaine,
Music Sellers to their Royal Highnesses the Prince & Princess of Wales
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The Names of the Notes according to their different length .

The longest of which, in Modern Music, is a Semibreve, and is to be held during the time you may count four Vibrations of the pendulum of a house Clock.

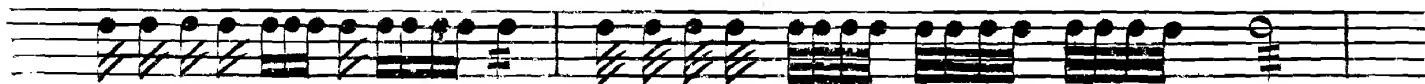
marked thus  . The next in length is a Minim marked thus  equal to half a Semibreve, The next is a Crotchet marked thus  equal to one fourth of a Semibreve, The next is a Quaver thus  equal to one 8th of a Semibreve, The next is a Semiquaver thus  equal to one 16th. The next is a Demisemiquaver thus  equal to one Thirty Second part of a Semibreve .

E X A M P L E

One Semibreve is equal to 2 Minims or 4 Crotchets or 8 Quavers



or 16 Semiquavers or 32 Demisemiquavers



Marks of the different Rests are

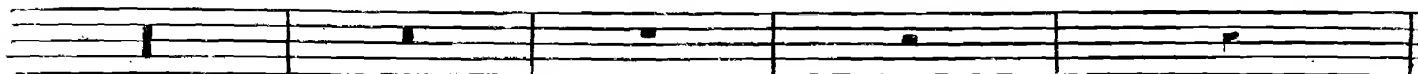
4 bars

2 bars

1 bar

half a bar

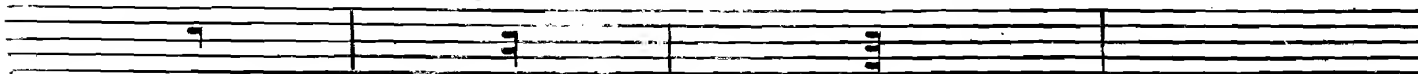
Crotchet rest



Quaver rest

semiquaver rest

demisemiquaver rest



A Dot placed at the end of any note, makes the Note after which it is placed half as long again .

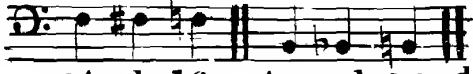
Dot explain'd



Example







Of Sharps, Flats, and Naturals .







A Sharp, marked thus # raises the note before which it is placed half a tone .

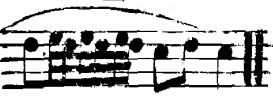

A Flat, marked thus b sinks the note half a tone lower . A Natural, marked thus ♮ changes the note which has been Sharp or Flat to its natural state . Example  An extreme sharp marked thus † raises the note half a tone beyond the additional Sharp .


Example  † Explained a Slur thus  to be played in one Bow .


Repeats, are marked thus  thus  and thus  bis

A 6 placed over any six Notes signifies that they are to be played in the time of four . A 3 placed over any three Notes signifies that they are to be played in the time of two . Ex: 


A note with a line or lines across thus  thus  or thus  is the same as  thus  and thus 

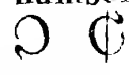
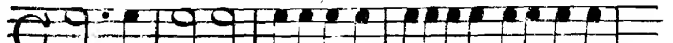
A Shake, thus explain'd  a turn Shake thus explain'd 


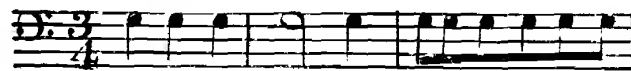
A Beat thus explain'd 

Apoggiaturas marked thus  have much the same effect as Notes slurred.

Apoggiaturas explained 

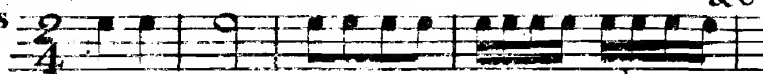
A Bar marked thus  dividing Music into equal parts .

There are only two sorts of time in Music one is common time or even numbers The other is triple time or odd numbers. common time marked thus C or  signifies four crotchets in a bar. Example 

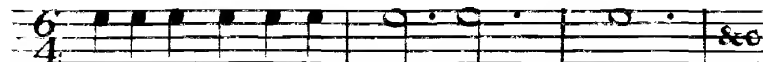
Triple Time marked thus  signifies three Crotchets in a Bar. Example 


All Compound times are much the same as the Common and triple times; if the top figure of Compound Time is an odd number, your measure will be three in a Bar, if the top figure is an even number, your measure will be either four or two in a Bar .

E X A M P L E

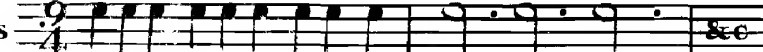
$\frac{2}{4}$ denotes two Crotchets or two fourth parts of a Semibreve. marked thus 


$\frac{6}{8}$ denotes six quavers or six parts of a Semibreve. marked thus 

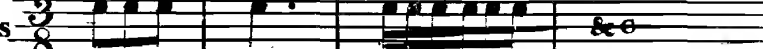
$\frac{6}{4}$ of a Semibreve, or six Crotchets thus 


$\frac{12}{8}$ twelve th parts of a Semibreve, or twelve quavers. marked thus 

$\frac{3}{2}$ three Minims marked thus 



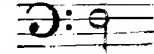
$\frac{9}{4}$ nine Crotchets marked thus 



$\frac{9}{8}$ nine Quavers marked thus 

$\frac{3}{8}$ three Quavers marked thus 

Sharps or Flats marked on the lines at the beginning of a piece denote that the notes on which they are placed must be played Sharp or flat throughout the Piece. A Pause, marked thus 

Of the Cliffs

The Bass or F Cliff is marked thus  or thus  the line on which it is placed is F. Example 

The Tenor Cliffs Marked thus  or thus  the line on which they are placed is C.

Example 

The Violoncello is tuned by fifths, but as the ear may not be accustomed to the sound of fifths you may tune the first string to A by a Harpsicord pitch pipe or tuning fork, then put your

finger upon the second string at the line H (see fingerboard) and tune it up till it becomes in unison with the first string open, then bring your finger on the line H 3^d. String, and tune it to the same sound, or unison as the 2^d. String open, then put your finger on the line H 4th string, and tune it in unison with the 3^d. string open; which will produce the 5th required.

On holding the Violoncello

Let the edges of the lower part of the Instrument rest on the Calves of your Legs, the edge of the back on the Left Leg, and the edge of the Belly or front on the right Leg, holding it sufficiently high to prevent the Bow from touching the knee.

Of the Position of the Hand .

Place the second third and fourth finger on the third string avoiding to touch the string with the first finger but hold it up right which will bring the ball of the hand close to the Neck of the Instrument, and at once form your position Always place your fingers at the distance described on the fingerboard, viz, the first finger on B whole tone, the other fingers of course will be right .

Of holding the Bow

Take it with the Thumb, and second joint of the middle finger only, and let the Hair come on the middle of the first joint, then bring down the other fingers, and if the Hair touches the third finger your position is right .

Of Bowing

Draw the Bow smoothly up and down, counting slowly four for each note; Begin with a down bow, observing, that if you use three parts of the length of your Bow down, the same length must be used up &c . do not lift the Bow off the Strings , this rule should be strictly attended to .

The Scale or Octave is divided in whole and half tones beginning from the Nut .

	half	whole	half	whole	half	whole	half	whole	half	whole tone	half tone
B	A [#] or B ^b	A	G	F [#] or G ^b	F	E	D [#] or E ^b	D	C [#] or D ^b		
F [#] or G ^b	F	E	D	C [#] or D ^b	C	B	A [#] or B ^b	A	G [#] or A ^b		
C [#] or D ^b	C	B	A	G [#] or A ^b	G	F [#] or G ^b	F	E [#]	D [#] or E ^b		
G [#] or A ^b	G	F [#] or G ^b	F	D [#] or E ^b	D	C [#] or D ^b	C	B	A [#] or B ^b		


Fingerboard for tuning

4 th String open	D 	F fourth finger on half at D G C ^F observe that F is the 4 th note of the Scale, and only half a tone from the 3 ^d note E.	F fourth finger on half at D G C ^F observe that F is the 4 th note of the Scale, and only half a tone from the 3 ^d note E.	G 3 ^d String open	A first finger on whole tone at B.	B third finger on whole at C ^F or D ^b .	C fourth finger at D. observe is the 8 th note Scale and on tone from the
2 ^d String open	E first finger at B	F second finger on half at C:F.	G fourth finger on half at D:G.	A 1 st String open	B first finger at B whole tone	C second finger at C half tone	D fourth finger at D half

The image shows a musical staff with five lines, used for a chromatic scale exercise. The notes are written in a single line, starting from the bottom line (G) and ascending to the top line (D), then descending back to the bottom line (G). The notes are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The notes are written in a single line, starting from the bottom line (G) and ascending to the top line (D), then descending back to the bottom line (G). The notes are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

一

LESSON I. 

LESSON II 

The image shows a musical score for a waltz. It consists of two staves of music. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in 3/4 time. The first staff contains a series of eighth and sixteenth notes, with some measures containing rests. The second staff continues the melody, also featuring eighth and sixteenth notes. The score is written in a standard musical notation style, with notes, stems, and beams clearly visible. The overall style is that of a vintage musical score.

N.B.O. stands for Open string.

4th String 3^d String 2^d String 1st String

LESSON III

LESSON IV.



LESSON V.



LESSON VI.





DUETTO
LESSON VII

Andante

The first system of the Duetto, Lesson VII. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff begins with a bass clef, the same key signature, and a common time signature. The music is marked 'Andante'. A first ending bracket labeled '1' spans the first few measures of both staves.

The second system of the Duetto, Lesson VII. It continues the musical piece with two staves. A first ending bracket labeled '1' is present at the beginning of the system.

The third system of the Duetto, Lesson VII. It continues the musical piece with two staves. Both staves end with repeat signs (double bar lines with dots).

The fourth system of the Duetto, Lesson VII. It continues the musical piece with two staves.

The fifth system of the Duetto, Lesson VII. It continues the musical piece with two staves.

The sixth system of the Duetto, Lesson VII. It continues the musical piece with two staves. Both staves end with repeat signs (double bar lines with dots).

Pleyel

LESSON VIII

Andante

The musical score is divided into two main sections: Lesson VIII and Lesson IX. Lesson VIII is marked 'Andante' and is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of grand staves. The first system of Lesson VIII includes a treble staff with a 'Pleyel' marking above it and a bass staff. The second system of Lesson VIII also has a treble and bass staff. Lesson IX is in 6/8 time with a key signature of one sharp (F#). It also consists of two systems of grand staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, bar lines, and repeat signs.

C D E F G A B B C D E F F G A B C C D E F F G

0 1 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 1 2

A single musical staff in treble clef with a key signature of one sharp (F#). The notes are C, D, E, F, G, A, B, B, C, D, E, F, F, G, A, B, C, C, D, E, F, F, G. Below the staff, fingerings are indicated: 0, 1, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2. The final notes F and G are marked with a 3 and 4 respectively.

LESSON X.

Piano accompaniment for Lesson X, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music features various melodic and harmonic exercises, including scales, arpeggios, and chords. The first system includes a 4-measure rest in the bass staff. The second system includes a repeat sign in both staves. The third system includes a 4-measure rest in the bass staff. The fourth system includes a repeat sign in the bass staff. The fifth system includes a repeat sign in the bass staff. The sixth system includes a repeat sign in the bass staff.

LESSON XI.

Grazioso

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of 12 staves, organized into six pairs of grand staves. The tempo is marked 'Grazioso'. The music features various musical notations including eighth and sixteenth notes, rests, and triplets. The first staff has a tempo marking 'Grazioso' and a 3/4 time signature. The score concludes with a double bar line and repeat dots on the final staff.



LESSON XII.

Andante

Piano accompaniment for Lesson XII, marked Andante. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system includes a treble staff with a triplet of eighth notes and a bass staff. The second system features a treble staff with a triplet of eighth notes and a bass staff. The third system has a treble staff with a triplet of eighth notes and a bass staff. The fourth system includes a treble staff with a triplet of eighth notes and a bass staff. The fifth system has a treble staff with a triplet of eighth notes and a bass staff. The sixth system includes a treble staff with a triplet of eighth notes and a bass staff. The word "Finis" is written above the final measure of the fifth system.



LESSON XIII.





LESSON XIV.



Cadence

0 1 3 4 0 1 3 4 0 1 2 4 1 2 3 4

LESSON XV.

Hayden

Andante

LESSON XVI

4 Tweed Side

Largo

1 2 4

1 3 4

or 2 4 2

1 4 2

1 4 2

1 4 2

104 Psalm

LESSON XVII

1 2 4

1 2 4

1 2 4

1 2 4

1 2 4

1 2 4



Scots Reel

LESSON XVIII

Moderato

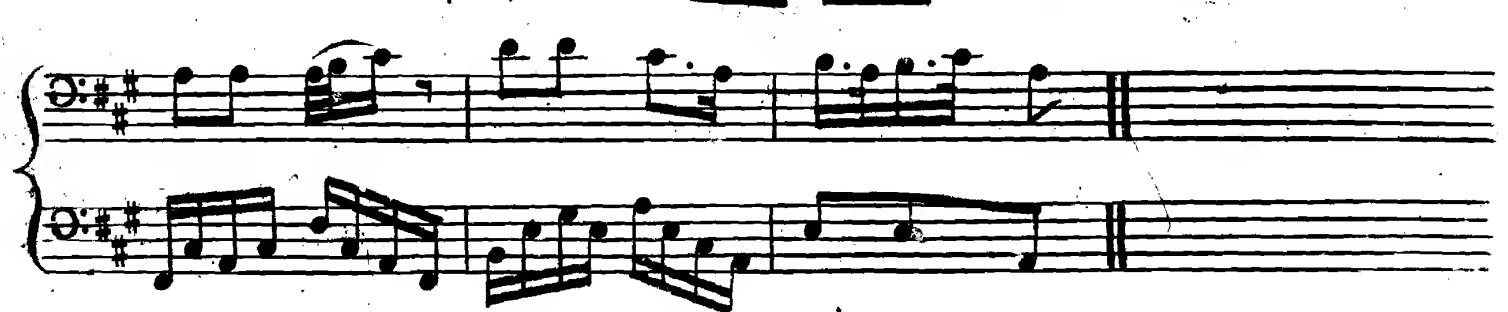


Fal la la in the Cherokee

Welsh Air

LESSON XIX

Andantino



I E S S O N XX

Andante

Exercise in three and four flats

Prelude in C

21



NB. A mark thus | signifies another Position, and a
mark thus : signifies another String

LESSON Shewing the First Position



Prelude
in E \flat LESSON
on the
2^d Position

The Lesson on the 2nd Position is written for two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The music is divided into four systems, each with a treble staff and a bass staff. The first system shows a half note B-flat in the bass staff and a series of eighth notes in the treble staff with fingerings (1, 2, 4, 1, 2, 3, 4, 2, 4, 1). The second system continues the pattern with more complex fingerings (1, 2, 4, 1, 2, 3, 4, 2, 1, 4, 3, 2, 1, 4, 1, 4). The third system features a half note B-flat in the bass staff and a series of eighth notes in the treble staff with fingerings (1, 2, 4, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 2, 1, 4, 2, 1). The fourth system concludes with a half note B-flat in the bass staff and a series of eighth notes in the treble staff with fingerings (1, 4, 3, 4, 2, 4, 1, 4, 3, 2, 1, 4, 3, 4, 2, 4, 1, 4, 1, 4, 2, 4, 1, 4, 1, 2, 3, 4, 1, 4). The piece concludes with a double bar line.

This page contains ten systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-4 above the notes). The piece concludes with a double bar line and repeat dots at the end of the final system.

Segue



4 1 4 1 2 1 4 2 4 1 4 2 1 2 3 4 1 4

2 1 2 4 1 2 4 1 4 2 1 4 2 1 4 2 1 4

1 2 4 3 4 3 4 2 1 2 4 3 4 2 1 3

4 1 2 4 1 3 4 1 4 3 4 3 4 3 4 3

1 4 3 4 2 4 4 1 2 4 1 3 1st 2^d 8.

1st 2^d 8.

Prelude in C

Prelude in C

The image shows a musical score for a piece titled "Prelude in C". It consists of two staves. The top staff is in bass clef and contains several measures of music with notes, rests, and fingerings (1, 2, 3, 4). The bottom staff is in treble clef and contains several measures of music with notes, rests, and fingerings (1, 2, 3, 4). The music is written in a simple, clear style, typical of a prelude.

LESSON

on the

3^d Position

LESSON
on the
3^d Position

The musical notation is arranged in six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (indicated by numbers 1-4 above the notes). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a style typical of early 20th-century guitar method books.

1 4 2 4 2 1 4 3 4 1 3 4 1 4 3 4 2 4 3 4 2 4 1 4 2

4 4 1 4 2 4 3 4 4 1 3 2 1 4 1 4 3 4 2 1 2 4 1

2 4 1 4 1 4 3 4 3 4 1 3 4 1 4 2 1 4 2 4 2 1 4 3 4

1 3 4 2 1 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4

2 2 1 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4

1 2 1 4 2

Cadence

Prelude in D



LESSON

on the
4th Position



This image shows a page of musical notation for a piano piece. The music is written on multiple systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble staff. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. There are also some slurs and ties. The page ends with a double bar line and a repeat sign.

LESSON on
the half Position

The musical notation is presented in eight systems, each consisting of two staves. The key signature is G major (one sharp, F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-4 above the notes. The exercise is in 4/4 time. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues the exercise. The third system includes a repeat sign and a double bar line. The fourth system includes a repeat sign and a double bar line. The fifth system includes a repeat sign and a double bar line. The sixth system includes a repeat sign and a double bar line. The seventh system includes a repeat sign and a double bar line. The eighth system includes a repeat sign and a double bar line.

Exercise in Five Sharps

or 4 2 4 1 / 4 2 4 1 4 3 4 1 4 2 4 1 4 2 4 1 2

Da Capo

EXERCISES.

This page contains six systems of musical exercises for piano, each consisting of a right-hand and left-hand staff. The exercises are written in G major (one sharp) and common time (C).
System 1: The right hand features a sequence of chords and single notes with fingerings 2, 4, 3, 4, 3, 4, 2, 3, 4, 3, 4, 2, 2, 4, 3, 4. The left hand plays a simple bass line of half notes.
System 2: The right hand continues with fingerings 2, 4, 3, 4, 3, 4, 2, 2, 4, 2, 2, 4, 2, 4, 2. The left hand plays a simple bass line.
System 3: The right hand includes a section marked 'arpeggio' with a slanted line indicating the arpeggiated motion. The left hand plays a simple bass line.
System 4: The right hand includes a section marked 'Segue' with a slanted line. The left hand plays a simple bass line.
System 5: The right hand includes a section marked 'Segue' with a slanted line. The left hand plays a simple bass line.
System 6: The right hand features a sequence of chords and single notes with fingerings 4, 3, 4, 3, 2, 4, 3, 4, 1, 3, 4, 1, 1, 3, 4. The left hand plays a simple bass line.

Begin the first with a down Bow and repeat it with an up Bow; play all the rest as they are marked, begin them with a down Bow.

1st

2^d

3^d

4th

5th

6th

7th

8th

9th

10th

Of the CLIFFS

The Tenor Cliff most Commonly used is five notes higher than the Bass Cliff. The following rule will prove an easy method to arrive at the knowledge of it: for Example take the Tune of God save the King and begin on the 2^d String which will at once transpose it into the Tenor Cliff.

Example in the
Bass Cliff

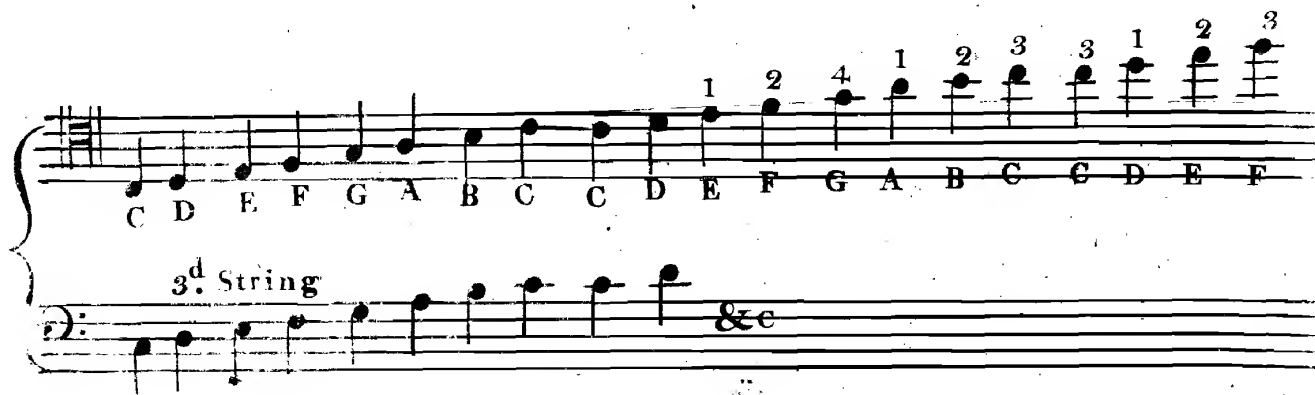


2^d String

Example in the
Tenor Cliff



Scale of the Tenor Cliff



Explain'd

The Treble Cliff is thirteen Notes higher than the Bass Cliff, but is generally played an Octave lower which brings it Six Notes higher than the Bass, the lowest Note is G 3^d String Open.

Explained

The Counter Tenor Cliff is seven Notes higher than the Bass Cliff, but may be played one note lower than the Bass.

Explained

NB. when the Counter Tenor Cliff is used in a passage it must be played an Octave higher, that is, seven notes higher than the Bass.

The Soprano Cliff is three Notes lower than the Treble Cliff the lowest note is C on the 1st String

Explained

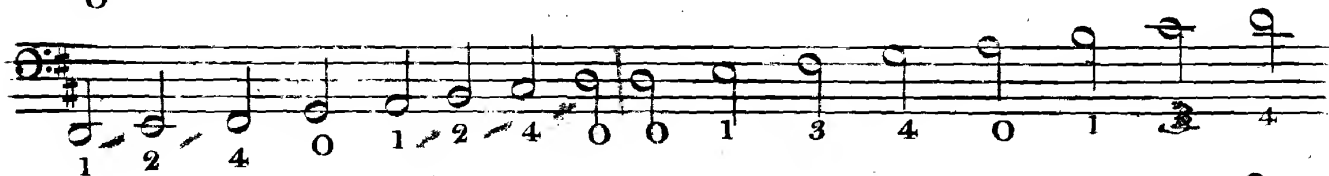
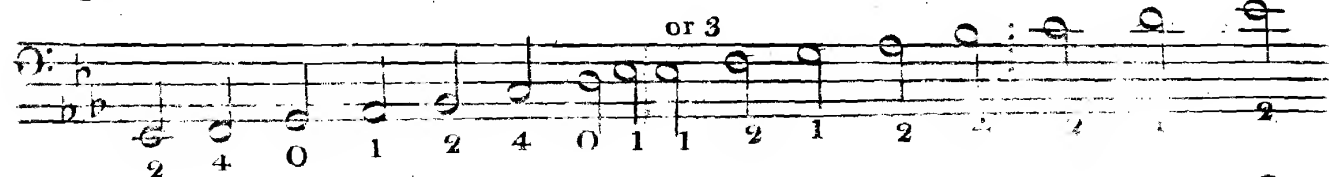
OF the S C A L E S

and the Fingering

C



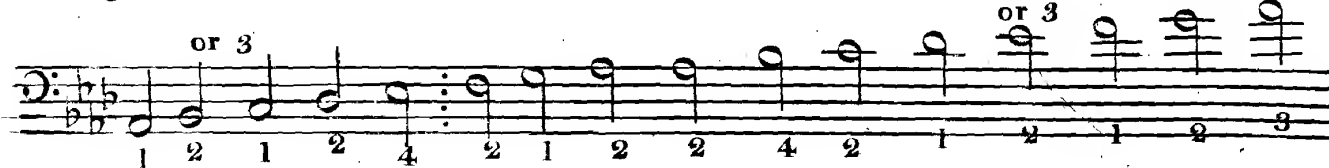
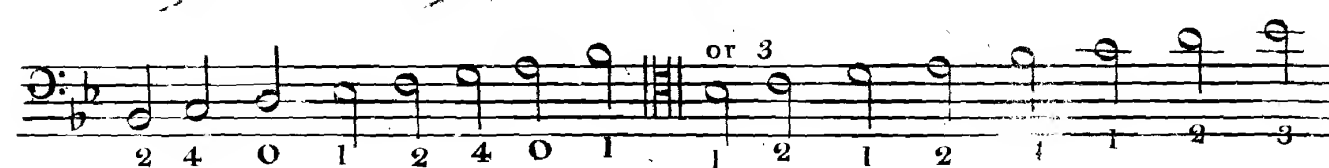
D

E \flat E \sharp 

F



G

A \flat A \sharp B \flat 

Sheet music for guitar, showing 12 staves (B#, C, C#, D#, Eb, E#, F, G, A#, B, C) with musical notation and fingerings. The notation includes notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 below the notes. Some staves include specific fingering instructions like "or 1 3" and "or 4".

B# 1 3 4 2 1 3 4 or 1 3 4 1 2 3

C 4 0 1 2 4 0 1 2 2 4 1 2 4 1 2 3

C# 1 2 1 2 4 1 3 4 or 4 2 4 1 2 4 1 2 3

D# 0 1 3 4 0 1 3 4 1 3 1 2 3 1 2 3

Eb 1 2 1 2 4 2 1 2 2 4 1 2 3 1 2 3

E# 1 2 4 0 1 3 1 2 2 4 1 2 3 1 2 3

F 2 4 0 1 2 4 1 2 2 4 1 2 3 1 2 3

G 4 0 1 2 1 3 1 2 2 3 1 2 3 1 2 3

A# 0 1 3 1 3 1 2 3 3 1 2 1 2 1 2 3

B 1 2 1 2 4 1 2 3 3 1 2 1 2 1 2 3

C 2 4 1 2 4 1 2 3 3 1 2 1 2 1 2 3

The following Examples will serve as a general rule for using the Thumb . NB. the 0 at the Beginning of each Example signifies the Thumb .

Example 1



Example 2



Example 3



Example 4



2^d String

Example 5



2^d String

Example 6



2^d String

Example 7




2^d String

Example 8



2^d String

Example 9



2^d String

Example 10

2^d String

Example 11

2^d String

Example 12

2^d String

Example 13

2^d String

Example 14

2^d String

Example 15

2^d String

Example 16

1st String

Example 17

1st String

Example 18

1st String

Example 19

1st String

Example 20

1st String

OF OCTAVES

D

2.^d String

E

2^d String

F

2^d String

G

2^d. String

A

1. String

loco

Of the Diatonic Scale.

As all Harmony and Melody are built upon the Seven Notes called Gamut, or Scale, it is necessary for a Performer to know the principles on which the Scale consists as it will enable him to play in tune correctly and with facility.

The Diatonic Scale begins with C and consists of whole and half tones, without the aid of Sharps or Flats. The whole tones are ^D2^d ^E3^d ^G5th ^A6th and ^B7th and the ^F4th and ^C8th are the half tones N.B. the 8th note C, is called the Octave.

The Scale

whole tone from C. whole tone from D. half a tone from E. w. tone from F.

Key note C 2^d D is 3^d E is and F 4th note of the Scale is only 5th G is

whole tone from G. whole tone from A. half a tone from B.

6th A is 7th B is and C 8th note of the Scale is only

All Scales must be conformable to the natural Scale of C viz that the 4th and 8th Notes must be half tones and the 2^d 3^d 5th 6th and 7th Notes must be whole tones. take any note of the Scale of C for your Key note and write the notes common to its Octave. for Example, take B for your Key Note, and you will find that C is only half a tone from B, you must therefore add a # which will raise it to a whole tone. D is now become half a tone from C Sharp therefore D must have a # which raises it to a whole tone from C Sharp; E is now become half a tone from D Sharp but being the fourth Note of the Scale, E must remain natural, as it is. F is only half a tone from E, you must therefore add a Sharp which raises it to a whole tone, G is now become half a tone from F Sharp, therefore G, must have

a \sharp which raises it to a whole tone; A is now become half a tone from G Sharp therefore A, must have a \sharp which raises it to a whole tone; B, is now become half a tone from A Sharp, but being the 8th Note of the Scale, it remains natural.



Example 2^d.

Take B, Flat for your Key Note and you will find that C, is a whole tone from B b , D is a whole tone from C, and E, is a whole tone from D, but E being the 4th Note of the Scale E must have a Flat, F is now a whole tone from E Flat G is a whole tone from F, A is a whole tone from G, B, is now become half a tone from A, but being the 8th Note it remains flat. N B there is no necessity to flatten the 8th as it is already done, on the Key Note.

Of the Minor Scale.

The Minor Scale begins on A and consists of whole and half tones without the aid of Sharps or Flats. the whole tones are the 2^d, 4th, 5th, 7th and 8th the half tones are the 3^d and 6th.

Minor
Scale



All Minor Scales must be conformable to the natural Scale of A, viz, that the 3^d and 6th Notes must be half tones, and the 2^d, 4th, 5th, 7th and 8th must be whole tones.

For Example take E, for your key note and you will find that F, is only half a tone from E, you must therefore add a #, which will raise it to a whole tone, G, is now become half a tone from F sharp, but G, being the 3^d note of the Scale the G, remains as it is. A, is a whole tone from G. B, is a whole tone from A. C, is naturally half a tone from B, and being the 6th note of the Scale the C, remains as it is. D is a whole tone from C, and E, is a whole tone from D, and the 8th note of the Scale.

The Chromatic Scale consists of twelve half or semitones each of which may become a Major and minor Scale making altogether twenty four Keys in Music.

Chromatic Scale



Observe that G# has the same sound on an Harpsicord as A, flat, A# is the same as B, flat C#, is the same as D, flat F# is the same as G Flat; the same rule holds good with all Sharps and flats. NB if you begin in a key regulated by flats your notes in succession, must be marked flat, the same of Sharps, if you begin in a key regulated by Sharps you must mark Sharps.

for Example mark D^b and not C^\sharp



Of TIME

To become a good timest it is necessary to count while you play rather loud, the number contained in each Bar, Viz, if Common time you count four, if Triple time you count three in a Bar. but as it is difficult to play and count at the same time, it will be easier to count 8 in the given time of 4 until you are master of your piece, you may then count four in the time of eight, which comes to the same.

12 34 56 78 1234 56 78 123456 78 12 345678 12345678 12 345678 12345678 12 &c

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the voice, written in G-clef (soprano) with a key signature of one sharp (F#). The melody is simple and catchy, ending with a double bar line. The bottom staff is for the piano accompaniment, written in C-clef (alto) with a key signature of one sharp (F#). The accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Above the piano staff, there are four groups of numbers: "1 2 3 4", "1 2 3 4", "1 2 3 4", and "1 2 3 4", indicating a rhythmic pattern for the piano part.

[illegible]

The image shows a musical score for a waltz. The top staff is a vocal melody in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The bottom staff is a piano accompaniment in G major, 3/4 time, starting with a bass clef and a key signature of one sharp (F#). The accompaniment features a steady eighth-note bass line and a melody in the right hand that mirrors the vocal line. The score is divided into two systems, each with a repeat sign at the end. The first system includes a piano introduction marked 'P' and a vocal entry marked 'V'. The second system continues the vocal melody and piano accompaniment. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a classic waltz score, likely from the early 20th century.



TERMS MOST COMMONLY USED IN MUSIC.

Grave,	Signifies eight in a Bar, Slow.
Adagio,	Rather quicker than Grave.
Largo,	Not so slow as Adagio.
Larghetto,	Not so slow as Largo.
Andante,	Four Crotchets in a Bar Slow.
Andantino,	Not so slow as Andant.
Allegretto,	Quicker than Andante.
Allegro,	Very quick.
Presto,	Fast.
Prestissimo,	Very Fast.
Pia or Piano,	Soft.
For or Forte,	Loud.
Diminuendo,	A gradual decrease of Sound.
Dolce,	Soft and sweet.
Duetto or Duo,	Music in two parts.
Cadenza,	A pause or extempore flourish.
Amoroso,	Amourously.
Affectuoso,	Tenderly.
D.C. or Da Capo,	Begin again and end with the first strain.
Grazioso,	Gracefully.
Legato,	with a smooth Bow.
Men,	Less.
Poco,	Much.
Non Troppo,	Not too quick.
Piu,	More.
Rondo,	An air ending with the first movement.
Mezzo Piano,	Means half.
Siciliano,	Pastorale Style.
Stacato,	Distinct.
Segue,	The same.
Tacet,	Silent.
Tutti,	Altogether.
Volti Subito,	Turn quickly.
Crescendo,	Gradually.
Cantabile,	In a singing maner.